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PULCHERRIMA ROMA*

The announcement that the Classical Association of the Atlantic States is again offering a scholarship which will assist one of its members who teaches in a secondary school to attend the 1953 Summer Session of the School of Classical Studies of the American Academy in Rome should be of serious interest to all those who are qualified to compete for it. In one way or another, all members of the Association are likely to have heard something about the Summer Sessions of the past. Friends or acquaintances have attended and told informally of their Roman days, while more formal reports by the Association's scholars are now a part of the program at the annual meetings. The fact that this scholarship is being made available for the fifth consecutive year is evidence enough of the confidence, founded on experience, which the Association has in the value of the Sessions. For its part, the continued desire of the Academy to have well qualified students from the Association's membership enrolled in the Session is shown by its willingness to remit the tuition fee for an Association's scholar. My purpose is simple: it is to persuade as many members of the Association as possible to compete for the Rome Scholarship.

A person who contemplates attending the Session in Rome has the right to ask: What do I receive in return for the time, effort, and money required to attend? Fortunately, the nature of the Session makes it easy to give a candid answer. The Session as conceived by the Academy has a singleness of immediate purpose. It is to enrich the student with a wider knowledge of Roman Antiquity, to create a fresh enthusiasm and a more profound feeling for its various aspects: its literature, history, and material monuments of every sort.

The enthusiasm and feeling I mention expressly, because it is through them that the Academy hopes to see a larger purpose achieved. The School of Classical Studies was founded to promote and foster classical studies, especially in the Roman field, among Americans. In its Summer Sessions, it is attempting in a very practical way to reach the roots of the problem: the preservation and propagation of our classical tradition in our secondary schools. It is there that the interest of a boy or girl can first be awakened and the direction established which will eventually lead to the invaluable rewards of a classical education. Much—perhaps it would be more correct to say everything—depends upon the teacher at this time. The more knowledge, the better—on that we need not dwell—and the Session is designed to provide this knowledge. But it is provided to be communicated

* [ED. NOTE: The Officers of the Association and the members of the C.A.A.S. Rome Scholarship Committee join the Editor in thanking Professor Rowell, seven times Professor-in-Charge of the Academy Summer Session, for his stimulating *protrepticus*, written at our request on behalf of the 1953 Award, the formal advertisement of which will be made in the next issue. Attention is called to the report of Professor Krauss's committee in issue No. 2 (November 17, 1952, pages 25-26), and to the Academy announcement in No. 3 (December 1, 1952, page 45).]

to others, and here the enthusiasm and feeling of the teacher is of paramount importance. As we all know, these are parts of our teaching which may quite naturally flag at times or lose their infectiousness. Fortunately, they can be retempered or refired; and when they are, they will of themselves convey knowledge with a more effective persuasion. If what is learned in Rome is learned with pleasure and enthusiasm, it will be passed on in the same way.

In going to Rome, the teacher of Latin or any other aspect of Roman civilization is going quite literally to the heart of the subject which he or she teaches. The classical Latin which we teach in our schools is the Latin which was written or spoken by the educated Romans of Rome at the end of the Republic or the beginning of the Empire. It has come down to us in the various forms of a literature which we as often call Roman as Latin, and it is worth considering why we do so.

The phrase which serves as the title of these remarks is taken from the *Georgics* of Vergil. It occurs in the famous passage in praise of the farmer's life at the end of the second book:

> Hanc olim veteres vitam coluere Sabini,
> Hanc Remus et frater, sic fortis Etruria crevit
> Scilicet, et rerum facta est pulcherrima Roma
> Septemque una sibi muro circumdedit arces (532-6).

It is clear from the last line that Vergil was not thinking of Rome in the sense of a political abstraction, but in that of a material city. In the eighth book of the *Aeneid*, we have his romantic description of its pristine simplicity under Evander when cattle were pastured in the Roman forum and bellowed in the Carinae. Yet Vergil was not what the Italian of today would call a "Romano di Roma." He was born outside of Mantua in the Po valley and received his early education in Cremona and Milan. He came to Rome, of course, and acquired a house on the Esquiline, but we are reliably informed that he preferred the seclusion of Campania and Sicily and visited Rome rarely. We know nothing further about a Sicilian sojourn, but it is certain that he studied philosophy in Naples with Siro and finished his *Georgics* there. It was in the Campanian town of Atella that he recited them to Augustus after the battle of Actium, and it may well have been in the imperial villa at Nola that he recited the second, fourth, and sixth books of the *Aeneid* to the emperor and his sister Octavia. It is not likely, I think, that the owners of some of the great Roman houses, the atria of which contained the *imagines* of distinguished ancestors who had held high offices in the city of Rome over the centuries, thought of Vergil as much of a Roman.

But that is exactly what Petronius calls him, and when he speaks of *Romanus Vergilius*, he does so with the same sure touch with which, in the same passage, he speaks of Horace's *curiosa felicitas*. Petronius felt rightly that the *Aeneid* was fundamentally Roman, not only as a powerful expression of the Roman ideal and justification of Roman power, but also because it was a poem, as the ancient biographer tells us, *in quo quod maxime studebat [Vergilius], Romanae simul urbis et Augusti origo contineretur*. Vergil may not have liked the *fumum et opes strepitumque Romae* and being pointed out on the streets (*quod monstror digito praetereuntium / Romanae fidicen lyrae* does not seem to have troubled Horace), but his greatest work would have been impossible without Rome as a concept and Rome as a city.

Omit the reference to Augustus in the sentence of the biographer given above and you will find that Vergil's great predecessors in the field of the epic, Naevius from Capua and Ennius from Rudiae, were equally *Romani*, although Ennius was already fifty-five years old before he could proclaim

> Nos sumus Romani qui fuimus ante Rudini,

and Naevius was buffeted about in a rather curious way for one who enjoyed Roman citizenship. But more of

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that elsewhere. The point is that, from the very beginning of Latin literature, the greatest writers were captivated by the concept of Rome's humble origins as a settlement of shepherds on the Palatine and the incredible growth of Rome's power through Roman *virtus* down to their own times. Under the spell of Rome as an idea and as a historical reality, a new kind of poetry was created which was truly Roman. The spirit behind it was not bound to epic form or coloring, although we first meet it in the early epic. Horace expressed it with rare lyric perfection in his patriotic odes; and, in a romantic way, Tibullus and Propertius looked back to the golden past with nostalgia, but were conscious of present greatness. And one of the last great pagan poets, Rutilius Namatianus, said his farewell to Rome in a poem which can fairly be called the swan song of classical antiquity.

The words Cicero and Rome are inseparable. This is so not only because the man from Arpinum was a Roman consul and played an important part in the political events of his time, but also because Rome was the center of his thinking and feelings. When he was exiled, he was, in a certain sense, exiled from himself and rendered incomplete, for he had lost the sphere in which his life had its most vital meaning. It is possible, of course, to study his eloquence as a thing apart, an artistic creation in itself; but if we forget the men to whom it was addressed and the circumstances by which it was colored, we have not reached the heart of the matter. Cicero meant us to assume, even in regard to orations such as the *Verrines* of the *actio secunda*, which were never publicly delivered, that he was doing the usual thing: addressing Romans in Rome.

It hardly need be mentioned that Latin drama from Livius Andronicus to Accius was written by non-Romans in Rome to entertain Roman audiences. Roman history as it is unfolded in the masterful pages of Livy and Tacitus takes us to all parts of the Mediterranean world, but it is from Rome and in relation to Rome that we make our journey. With Horace, Juvenal, and Martial, we walk the city's ancient streets.

These casual remarks may justify my belief that the teacher of Latin in going to Rome is going to the heart of his or her subject. In Rome today, there can be seen in relatively great profusion the material remains of the city which directly or indirectly, as a living place, a historical institution, or an intellectual concept, caused much of the best of Latin literature to be as it is. In this respect we may call it Roman, for Rome is at its heart. The city exercised a magnetic attraction for all Italians who had the gift of expression and made them use it in the Latin tongue whether it was their native tongue or not. Where are the Umbrian plays of Plautus, the Oscan epic of Naevius?

The material remains are impressive in themselves and well worth studying from many points of view: what literary or historical associations they bring to mind, how and why they were created, what they reflect of a certain period of artistic development, what they tell us of the daily life of the ancient Roman, what aesthetic values they reveal. Such detailed study is rewarding in itself. It adds to one's store of learning and opens new paths toward intellectual adventure. It gives the teacher greater resources on which to draw in order to stimulate the student and breathe vitality into the subject matter. But the particular can also be worked into the general, the parts into the whole. A summer in Rome under experienced guidance leaves the student, if I may judge from past experience, with the background of a civilization against which the language, the author, the thought or event may be placed in its appropriate position and seen in relation to its surroundings. From this background, the separate incident acquires fullness and the isolate detail is nourished by the whole of which it is part.

The physical remains of ancient Rome are alive today in more than the creative imagination of the student. They are part of a continuity of living which has not been broken for more than twenty-five centuries. Rome has never been abandoned during her long history. More than that, for reasons secular or religious or both, Rome has never been just another city. In Rome, the antique, the renaissance, the baroque, and the modern elements are inextricably interwoven. True, there has been a tendency during the last three decades to isolate and neaten the ancient remains, the results of which have not always been aesthetically or sentimentally pleasing. But even so, there is no city in which the old, the newer, and the new seem to stand side by side with such complete inevitability and naturalness. To say that the Colosseum belongs to ancient Rome, St. Peter's to Renaissance Rome, and the Victor Emanuel monument to modern Rome may be chronologically correct to the historian. But to the Roman of today born in Rome, all three are likely to be taken for granted as imposing structures which belong to the Rome in which he lives. To treat the Colosseum which he has seen almost every day of his life, if he lives in the same section of the city, as something dead and remote, separated from his life by some unfathomable gulf, a building which was used by people unlike himself, would be obviously absurd. The Colosseum is simply Rome like St. Peter's or the Vittoriano. A summer in Rome will help the American student to gain something of this perspective. He will feel the continuity of human experience and see the Rome of antiquity, not as a thing which is dead or apart, but as a living body in an earlier stage of its development.

The program of work is arranged so that considerable time is left free for independent sightseeing and reading. Excursions are conducted to places of classical interest outside of Rome, such as Ostia, Hadrian's villa and Horace's Sabine farm. The oenological exercises which

accompany the picnic after the morning's work on the site are not to be despised. After the session is over, students have the opportunity of visiting the antiquities in and about Naples under guidance furnished by the Vergilian Society. In the evenings, there are concerts in the Basilica of Maxentius, when the Forum and Palatine are floodlighted and take on a new and uncanny reality. Operas are given in the open air in the Baths of Caracalla in a setting of truly imperial magnificence. There are many restaurants for all purses where succulent dishes are prepared with the skill of a great culinary tradition. There is almost always music within hearing and the wonderful sound of a fountain. For Rome is the city of a hundred fountains which bring coolness and ceaseless change. One relaxes easily in Rome after the day's work. And much of Rome is incomparably beautiful. It is no small part of a student's experience to have lived in this city where color and form have been so often blended with unerring taste and thought and imagination and have followed architectural lines. A new awareness of line and construction, a new respect for what man can do as a builder, a healthy dislike for the false, the shabby, and the hasty is imposed upon the visitor who will use his eyes.

These many things which Rome can give are waiting for anyone who will reach out for them. For us who are the trustees of the classical tradition, Rome has special gifts. I am convinced that they can be enjoyed most fully under experienced guidance such as the Academy provides in its Summer Session. The reaction of any individual can never be predicted with exactitude. But I have never known a student who failed to profit from attending the Session and to return home a better teacher and a wiser human being. Why do you who are reading these lines and are otherwise qualified—why do you not help yourself to visit Rome this coming summer by competing for the Association's scholarship? Do you not feel that it is time to go to the heart of the matter?

HENRY T. ROWELL

THE JOHNS HOPKINS UNIVERSITY

STAMP COLLECTING FOR CLASSICISTS

My favorite picture book is my stamp album. The pages to which I turn most often are those of Greece and Italy. Work on stamps is the incomparable game of solitaire, and stamp parties for exchange of duplicates are exciting twosomes. Few classicists have large enough incomes to make private collections of coins, but stamp collecting is an inexpensive hobby. Also it is a good investment (see *Financial World*, June 6, 1951).

American stamps do not compete with the richness of types and beauty of execution of the foreign, as Aline B. Louchheim has pointed out (*New York Times*, May 27, 1951). Classical motifs offer such variety and interest that it is strange how little they are used outside of Greece and Italy: in the U.S.A., Great Britain, and Germany not at all; in the Scandinavian countries rarely; rather often in France; sporadically in Spain and Portugal; in the East, notably in Lebanon, Turkey, and Persia.[1] Everywhere there is a limited range in the classical subjects depicted: ruins and monuments, gods, myths, sculpture; and within these categories the same types recur again and again. Before we turn to the rich variety of Greece and Italy, let us summarize what we find from other lands.

In stamps illustrating ruins and monuments, there are general views of Djemila in Algeria, of Baalbek in Lebanon, of Cnossus in Crete, of Libia, of Persepolis in Persia. Temples are pictured at Djemila, at Baalbek, at Evora in Portugal. Triumphal arches from Lambesis and Timgad in Algeria and from Tripolitania are shown. Other monuments represented are the Basilica of Leptis (Tripolitania), the aqueduct of Hadrian and the amphitheater of El Djem (Tunisia), and, in Constantinople, the obelisk of Theodosius and the column of Constantine.

Among the gods represented, Hermes is by far the most popular, being used — sometimes just the head, sometimes the full figure — in Austria, Belgium, Crete, Croatia, Danzig, France, Liberia, and Portugal. Ceres comes next in popularity, but the geographical range is narrower: in France and in Portugal and her colonies. Other divinities are occasionally portrayed: Aesculapius (head) in Spain, Apollo in Lebanon (for UNESCO), the child Jupiter nursed by the goat in Crete, an armed Minerva in the Netherlands, a seated figure of Minos in Crete, the famous mosaic of Neptune in the Bardo Museum, Tunisia, and, again in Crete, Talos and Triton.

Of mythical subjects, Pegasus appears most often, usually on air mail stamps, in Monaco, San Marino, and Spain. Other scattered myths represented are seen in the Egeria of the Schoenbrunn Castle, Austria, Ariadne from Crete, Europa on the bull from Crete and Lebanon, and in four French air mail stamps with a centaur, Iris, Zeus carrying Hebe, and the chariot of the Sun. Portugal displays the staff of Aesculapius, Syria Hercules and the lion.

In pictures of sculpture, statues of emperors forecast the nearly invariable use of the British sovereigns: a standing statue of Augustus from Libia, a seated Claudius from Tripolitania. Belgium and Bulgaria display the Dis-

1 In this summary, I name countries generally in alphabetical order as they appear in *Scott's Standard Postage Stamp Catalogue*, 1952. The political status of Crete, Cyrenaica, Libia, Tripolitania, Tunisia has so shifted that I list them not as "colonies," but independently, always remembering their affiliations. For Italy, I also use constantly the *Catalogo dei Francobolli d'Italia* (Milan: Filatelia Lombardo, 1952). Other aids are *Stamps: A Weekly Magazine of Philately* and *Stamp News*, published monthly by Gimbels.

cobolus on stamps for Olympic games. Cyrenaica and Tripolitania feature the Venus of Cyrene. Denmark portrays a Jason, Fiume the Roman wolf with Romulus and Remus. France has a beautiful picture of the Victory of Samothrace, Libia one of the Victory of Brescia (with a shield restored), Italian East Africa a reclining statue of the Nile. Monaco has four commemorative stamps for the sculptor François Bosio, representing classical figures: the nymph Salmacis, Hercules, Aristaeus, Hyacinthus.

This brief listing of stamps of other countries showing classical influences leads us to the fountainheads. Let us first take Greece. History, art, religion, celebrations motivate these miniatures. Here is a map of Greece in 1830 and 1930, done in the national colors, blue and white. Famous sites are clearly etched: the Acropolis, the Corinth Canal, the island of Corfu. Pictures of buildings are photographic: the Hephaisteion, the Erectheion, the Temple of Nike Apteros, the Temple of Olympian Zeus, the Stadion in Athens, the Doric temple at Corinth. Two stamps feature Minoan frescoes. Many portray great sculpture: Myron's Discobolus, the Zeus of Dodona, the Venus of Milo, the Victory of Paeonius, the Youth of Marathon, Hippocrates. Vases contribute designs, both shapes and paintings. Coins too are reproduced: notable is the fourth century B.C. issue of the Amphictyonic League with Apollo seated on the Omphalos. Myths and symbols furnish other types: stories of Triptolemos at Eleusis, Bellerophon and Pegasus, Phrixus and Helle on the ram; symbols of Hermes' wings and caduceus, flying Victories, Glory in swirling dance, Constantine's Cross in the sky.

Great ancient festivals are recalled by commemoratives of modern Olympic games. And the history of Greece is recorded in scenes of battles for freedom — Salamis, Alexander at Issos, Navarino, Albania, Crete — and by portraits of national heroes, of statesmen, of kings and queens.

The sweep of religion in these miniatures is even more impressive: from Apollo at Delphi and Athena on the Acropolis to Paul preaching at Athens, John at Patmos, St. Demetrius at Salonike. I wax eloquent over my Greek stamps and would fain write an ode for them. Swinburne anticipated me:

> "All the world is sweeter, if the Athenian violet quicken:
> All the world is brighter, if the Athenian sun return."

My Italian collection is far larger than the Greek, in fact fills the special Italian stamp album. In the Scott *Catalogue*, "Italy and Her Possessions" rivals the British Empire and France. Yet the types follow the same general themes as the Greek and repeat themselves in the "Colonies." There are small maps, pictures of sites, the Roman Forum, the Piazza del Popolo, the Isola Tiberina, where Aesculapius' serpent swam ashore and where ever since there has been a hospital. Not only the Forum but great buildings bespeak Rome's glory: the Capitolium, the Colosseum, the Tomb of Caecilia Metella, arches of triumph, aqueducts.

Sculpture is beautifully reproduced from the Capitoline Wolf to the Venus of Cyrene. As the idea of Empire grows, here are busts of Julius Caesar and Octavianus, the Prima Porta statue of Augustus. Symbolic figures are significant for dates of issue: the Victory of Brescia, the River Nile, a relief from the Ara Pacis; symbolism motivates the turreted head of the goddess Roma, the flying Pegasus, the healing staff of Aesculapius. Colors enrich engraving, and the Italian tricolor figures as prominently as did the blue and white of Greece.

Commemoratives celebrate great literary names: the bimillennia of Catullus, Vergil, Horace, Livy; and the stamps for the bimillennium of Augustus are equalled in national significance only by the series for Garibaldi. Portraiture furnishes the records of Italy's modern history: Mazzini, as well as Garibaldi, the kings, Mussolini and Hitler ("due popoli, una guerra"). There are portraits of discoverers, artists, musicians, scientists, and their symbols, the many who made Italy great: Columbus and Galileo; Leonardo, Giotto, Perugino; Stradivari, Pergolesi, Spontini, Bellini; Paciotti, Volta, Marconi. The Church has its saints and their days. Empire building has its swing through the scores of stamps for the African colonies and the Aegean Islands. The tragic history of the devastation of Italy in World War II is condensed into two Monte Cassino stamps, one of the ancient monastery in ruins, the other of the design for its rebuilding, each with the brave motto "Succisa Virescit."

Geographically, San Marino and Vatican City are parts of Italy, but in philately, as politically, they have their separate pages of stamps. The little land-locked Republic of San Marino has beautiful issues picturing its rock and castles and its traditions, and it proclaims democracy on one issue with a portrait of Roosevelt flanked by the flags of San Marino and the United States. The Papal State, in addition to views of the walled city and of St. Peter's, presents the finest line of portraits on any stamps, reaching a climax in the gold medallions commemorating the beatification of Pope Pius X.

Have I made collecting stamps of Greece and Italy seem fascinating? I have hardly begun to suggest their infinite variety, especially for Italy. I have not touched the side of sports, of the records of military valor, of the beneficences for children, of the anniversaries of saints, of industrial fairs, of regional products (most beautifully designed of recent series), or of the legends on many stamps. Each stamp collector can select his own special interest and follow it. The tools are simple. Acquire the *New World Wide Postage Stamp Album*, a package of extra pages to insert, an envelope of hinges, a pair of tweezers, a small magnifying glass, and you are set. *Scott's Standard Postage Stamp Catalogue* is the greatest expense, but indispensable, and one complete volume can

be used for years. Then invest in a general package of Greek stamps and another of Italian and you will be ready to start travelling abroad at home.

This article was written to interest classicists in stamp collecting. Since some of the readers of THE CLASSICAL WEEKLY are undoubtedly already philaletists, I append for them descriptions of certain recent stamps from Greece and Italy.

GREECE

1951. Homecoming Year; two white gulls flying against a blue sky towards an Ionic column.

1951. Map of Greece, red brown, dr. 5000; the bombing of Greece in the war.

1951. Map of Crete, slate, dr. 1000; commemorative of the battle of Crete; upper r., head of king; lower l. corner, flag of Great Britain; lower r., flag of U.S.A.

1951. Four stamps commemorative of St. Paul's arrival in Athens to preach Christianity (*Acts* 17:15-34): (1) dr. 700, red violet; the altar to the Unknown God; (2) dr. 1600, pale blue; full length figure of the saint with halo; (3) dr. 2500, olive; portrait of Paul's head; (4) dr. 10000, red brown; Paul preaching.

1951. A "reconstruction" series; the one most interesting for classicists: dr. 1300, blue gray; restoration of an Ionic building (Erectheion?).

ITALY

I omit, of 1951 stamps, the May 5 "Landing of Columbus" stamp, commemorative for the fifth centenary of his birth; the three for the fiftieth anniversary of the death of Giuseppe Verdi; the three for the centenary of the first Sardinian stamp; two for the "Festival of the Trees"; one for the international bicycle race between Milan and Varese; and the head of Leonardo da Vinci. I confine myself to descriptions of stamps with classifical motifs.

1951. Stamp for the Third Industrial and Commercial Census, green, 10 L; head of Mercury and a cogwheel.

1951. Stamp for the Ninth General Census of the People, gray black, 25 L; a bas relief in the Louvre of a second-century census in Rome.

1951. International Exhibition of Sports Stamps, brown and black, 25 L; lower l., classical statue of a recumbent river-god with cornucopia; r., standing figure of a modern athlete from Foro di Mussolini.

1951. Commemorative of the Tenth Textile and Fashion Show at Turin, May 2-16, purple, 20 L; statue of a woman (the Diana of Gabii in the Louvre), shuttle with a thread connecting with the statue, and the tower of the Exposition Building.

1952, Feb. Vanitelli's palace at Caserta, 18th century, bicentennial commemorative, gray brown and green, 25 L. Headquarters of Garibaldi in 1860, of Field Marshal Alexander in World War II, scene of surrender of Germans in Italy and Jugoslavia, 1945. Fine picture of the palace, called "the Versailles of Italy," in the transitional style between the Baroque and the Neo-Classic; at r., a group of statues, Diana and her nymphs, from the great fountain of Diana and Actaeon in the Park.

VATICAN CITY

I omit the stamps of the Beatification of Pope Pius X and of the Ecumenical Conference at Chalcedon, but must notice three others.

1949. Commemorative of the Holy Year, 40 L., grey blue; Pope Pius XII opening the Holy Door of St. Peter's before a crowd of worshippers; over the Door is the inscription *Ianua Caeli*, words which occur often in early Christian Latin poetry.[2]

1951, Dec. 20. Eighth centenary of Franciscus Gratianus, the Italian monk and teacher, founder of the science of canon law, 300 L., red brown; 500 L., steel blue; seated figure of Gratianus with a group of students below.

1952, June. Centenary of first Papal stamp, 50 L., gray black; lower l., a reproduction in blue of the 1852 50 bajocchi; at r., picture of a coach and four which has just carried the first papal mail-bags across the Milvian Bridge.[3]

ELIZABETH HAZELTON HAIGHT

VASSAR COLLEGE

REVIEWS

Troy: Excavations Conducted by the University of Cincinnati, 1932-1938. Edited by CARL W. BLEGEN, with the collaboration of JOHN L. CASKEY and MARION RAWSON. Vol. I: General Introduction, The First and Second Settlements: Part 1: Text (by the general editors and JEROME SPERLING); Part 2: Plates. Vol. II: The Third, Fourth, and Fifth Settlements: Part 1: Text; Part 2: Plates. Princeton: Princeton University Press for the University of Cincinnati, 1950-1951. 2 vols. in 4 parts; pp. xxiv, 396; xxvii, and 473 illustr., maps, plans, and sections; xxii, 325; xxiii, and 318 illustr. $36.00 per volume.

Almost unsurpassed in interest to both layman and scholar is the site of Troy, "the actual citadel—if there ever was one—that came to be immortalized, magnified, and gilded with poetic glamor, in the *Iliad*" (General Introduction, Vol. I, p. 5), the stronghold of northwestern Anatolia in the Bronze Age which holds the key to relations between east and west at that crucial period in the history of Mediterranean civilization. No justification was needed, therefore, when the University of Cincinnati Expedition set themselves in 1932 to reexamine

2 See E. H. Haight, *Aspects of Symbolism in the Latin Anthology and in Classical and Renaissance Art* (New York 1952), pp. 1-17.

3 For a full description, see *Stamps*, June 28, 1952, pp. 446-47.

the stratification of the site in the light of the tremendous advances of this century in the understanding of Aegean civilization of the preclassical period. The seven campaigns through 1938 more than justified their hopes: "a nearly full series of 'certified' material was secured, yielding new evidence for an understanding and differentiation of the successive Trojan settlements, and providing a broader foundation for dating than was heretofore available," (*ibid.*, p. 7). Even as the exploration represented the finest achievements in the development of archaeological methods of investigation, so the publication of the results is a model of the most meticulous, sound, and thorough excavation report, furnishing, as it does, all the information, verbal, numerical, and pictorial, that scholars could want regarding the successive strata. So strong, in fact, has been the sense of responsibility of the authors to record as completely and accurately as possible, for all future time, evidence of such great significance, that they have permitted themselves the minimum of that interpretation which was one of their objectives and which these scholars are so preeminently qualified to offer. Any scholar in the future who wishes to work directly with any part of the material may use these volumes with complete confidence that he has before him the next best to the site and the material themselves. Further advances in Bronze Age study will only add to the understanding of the material: the foundations are firmly established here. The scholar or student, however, who has anxiously awaited answers to general questions regarding the history, culture, and foreign relations of Troy will be a trifle disappointed; but he will have his appetite whetted for a general interpretation of the results, which, it is earnestly hoped, will follow the detailed report in the four volumes announced.

The first two volumes include, beside the General Introduction, the Early Bronze Age represented by settlements I-V, each with its several phases. The remarkable continuity of the culture in this period of a millennium or more is its most striking characteristic. A gradual development in architecture, pottery, and other artifacts can be clearly traced, and the absence of either a break in traditions or sudden innovations is evidence against "the arrival of new cultural factors from abroad" (Vol. II, p. vii). "The lasting power of persistent local tradition, virtually unaffected by alien influences" (*ibid.*) is attested by the analytical survey of the material from the thirty phases of Troy I-V.

After the General Introduction, in which appear a statement of the organization of the expedition and its objectives, brief accounts of the campaigns year by year, disposition of the objects found, an explanation of the division into settlements and phases, and a description of the plan of the whole publication, each numbered settlement is treated as a unit, the First and Second in Volume I, the Third, Fourth, and Fifth in Volume II. The scheme is the same for each: an introduction summarizes previous excavations, gives a statement of the areas examined by the Cincinnati Expedition, formulates characteristics of the settlement and analyses the evidence for external relations and chronology (these sections are most valuable for the general reader), then classifies the material found by means of tables and descriptive lists of types and shapes, generously illustrated with photographs and drawings. There follows for each phase a detailed description of the character of the stratum and its architectural remains, with a catalogue of the objects found.

Space permits only the briefest outline of some of the most striking characteristics of each period. Troy I was founded as a fortified seat of the rulers who controlled northwestern Asia Minor; it retained its royal character, with ambitious walls of stone, spacious houses of stone and crude brick, and the beginnings of the vigorous local pottery, through ten phases which, to judge from comparison of finds with other Aegean material, must have begun *ca.* 3000 B.C. and continued to *ca.* 2600 B.C. The fortification walls of the eight (in contrast to Dörpfeld's three) phases of Troy II follow the same general development begun in Troy I; the massive walls with flanking towers were expanded, remodelled, and strengthened in successive stages; in the final one the whole settlement was destroyed by fire. It was in IIc that the great megaron was built and that the characteristic Trojan vase, the two-handled goblet called *depas amphikypellon* by Schliemann, began its career, which was to extend "through . . . thirteen successive phases . . ., each marked by new architectural constructions" (Vol. I, p. 209) into Troy V. This continuity over a long period is characteristic of many Trojan vase shapes; pottery and other objects join with architecture, both military and domestic, in emphasizing the constantly evolving local culture of Troy in the Early Bronze Age.

Troy III had previously been considered an insignificant successor to the burned city, but the Cincinnati Expedition has provided for the first time a certified series of objects which unquestionably belong to Troy III and reveal it as much "more than a wretched village" (Vol. II, p. 5) which was oriented differently from its predecessors but carried on their traditions at the same time that it made innovations along the lines already established. The all-stone house walls, often still standing to a height of more than 2 meters, are strikingly distinct from the architectural remains of other early periods. The most characteristic ceramic innovation of the period is the anthropomorphic jar with plastic face, knobs for breasts, and winglike projections for arms; otherwise the pottery "is almost indistinguishable from that of the later phases of Troy II" (Vol. II, p. 6). Troy III, when it made outside contacts, seems to have turned westward as its predecessors had done. Dating of this settlement of probably a century's duration can

only be tentative, but must still be "well before the end of the third millennium" (Vol. II, p. 10).

Troy IV also emerges as a very different picture from that portrayed by previous excavations. It is now clear that it covered the entire mound and was probably enclosed by a wall. In the five phases the houses revert to the crude brick on stone foundations of Troy II, but they are of a new type and include a most significant innovation, a domed oven. The great number of deer bones and horns emphasizes the importance of the chase in Trojan life of the time. A greater variety of shapes characterizes the pottery.

Although walls assigned by Dörpfeld to Troy V must now be associated with the beginnings of the Sixth Settlement, Troy V remains an important settlement covering nearly as large an area as Troy VI. Again, there was no break with the past, but definite progress may be noted, especially in greater orderliness and spaciousness of house plans and interior arrangements, in more skillful craftsmanship and precision in the miscellaneous objects, in the production of real bronze, and above all in the development in pottery where "in the local Trojan fabrics an unmistakable elegance manifests itself in a fairly wide range of wares and forms" (Vol. II, p. 223), which still proclaim themselves as direct descendants of the ceramic tradition that can be followed without a break from the First Settlement. Relations with the west, continued, but on a smaller scale, and connections with Anatolia and the east, and with Cyprus, show that Troy V must have been contemporary with the end of the Early Bronze Age in the Aegean and on the Greek mainland. It seems to have met its end as a result of the same movement that inaugurated the Middle Bronze Age in Greece and coincided with the beginning of the Hittite domination in central and southern Anatolia. "In the present unsettled state of chronological studies" the authors cling to the provisional dating which "would fix the end of the Trojan Early Bronze Age at about 1900 B.C." (Vol. II, p. 229).

The admirable quality as well as the generous quantity of photographs, drawings, and tables complements the clarity and precision of the text to give an excavation report which commands for the authors at once the admiration, the envy, and the gratitude of their colleagues.[1]

LUCY T. SHOE

INSTITUTE FOR ADVANCED STUDY

1 Other reviews of the volumes here discussed include: *Troy, I and II: AHR* 56 (1951) 851-854; 57 (1952) 941-943 (R. Carpenter); *Athenaeum* N.S. 30 (1952) 116-121 (L. Banti); *Troy I: AJA* 56 (1952) 149-151 (M. J. Mellink); *Antiquity* 25 (1951) 51-54 (V. G. Childe); *Archaeology* 4 (1951) 123-124 (G. E. M.); *CR* N.S. 2 (1952) 95-97 (F. H. Stubbings); *LEC* 19 (1951) 286-287 (W. Vanneste); *JHS* 72 (1952) 148-151 (A. J. B. Wace); *RFIC* N.S. 29 (1951) 266-269 (C. Anti). J. L. Angel, *Troy: The Human Remains* (*Troy*, Supplementary Monograph 1 [Princeton 1951]), is reviewed in *CW* (1951/52) 142 (J. F. Ewing); cf. also *Archaeology* 4 (1951) 252 (L. C.).

Geschichte der griechischen Religion. By MARTIN P. NILSSON. Vol. *2*: Die hellenistische und römische Zeit. ("Handbuch der Alterumswissenschaft," V. *2*. 2.) Munich: Beck, 1950. Pp. xxiv, 714; 16 plates, 5 fig. DM 48.

This volume, which carries the story of Greek religion through the Hellenistic and Roman periods, brings to a happy conclusion a great and laborious undertaking, the first instalment of which appeared in 1941. Now for the first time there is available to the student of Hellenism a detailed survey, by the hand of an acknowledged master, of this complex but all-important and all-pervasive subject: from its beginnings, in the small area dominated by Minoan culture, on to its latest developments in the vast arena of the Roman empire, where it was to face and finally succumb to its rival and heir, Christianity. In a long career devoted to these studies, Professor Nilsson has explored widely and deeply the religious life of the ancient world. His investigations of Minoan-Mycenaean religion and mythology and of the Greek religious festivals broke new ground, while through such non-technical works as *Greek Popular Religion* and *Greek Piety* he has reached a wider public than most scholars can aspire to. The present work brings the fruitful labors of a lifetime into a single great synthesis. The *Geschichte der griechischen Religion* is undoubtedly one of the major scholarly achievements of our time, and it will long remain an indispensable handbook.

The reader who is chiefly familiar with classical Greek literature and the religious beliefs and practices which it reflects will find much in this second volume that appears disconcertingly strange. Between the clear direct world of Homer's gods and the pallid *demiourgoi* and *daimones* of Neoplatonism, between the deep but vibrant message of an Aeschylus and the tortuous obscurity of Hermetic theologizing, or even between the unabashed rustic superstition of the Hesiodic writings and the feverish theurgy of the late magical papyri, the difference in tone and outlook is so striking as to suggest a major discontinuity in the tradition. It has become the custom to explain this difference by the ascription to later Greek religion of a preponderant Oriental influence. This is a half-truth which is also a distortion, and Nilsson does much to set the matter in a better perspective. The influence of the Orient, which from earliest times was never without its attraction for the Hellenes, was now great indeed. But Greek religion remained Greek even after the Orontes and Nile flowed into Tiber. The "Oriental" mystery-cults, astrology, monotheistic speculations, all these and much besides owe not a little to Egypt and the East, but all were profoundly modified by the needs and aspirations of Greeks and of those whose language and thought was Greek. So, in the case of astrology, to take a single example, Nilsson shows that while the original impetus derived from Babylonia, the "scientific" elaboration which gave the doctrine its disastrous appeal was the

product of *Hellenistic* science, reinforced by the need to bring the essentially local gods of Greece into a new world-context, and that, further, the popularization of astrological ideas was a by-product of Caesar's reform of the calendar! And fundamental to many of the late developments in Greek religious thought is the revolutionary change in the conception of the universe, first introduced by Anaximander, of a world suspended free in space. Belatedly adopted by science, this theory, like Evolution in our own day, necessitated a large-scale reorientation of men's theological views.

It was no part of the author's intention to include in his account the final struggle of paganism with Christianity. Yet in a sense this struggle underlies the work, particularly in its latter portions. With relatively few exceptions the religious documents of late Hellenism have little lasting interest or inherent value, either spiritual or artistic. The syncretistic cults and the theological constructions which sought to accommodate monotheistic belief within a polytheistic framework are dead, part of the buried past. Paradoxically, the much derided Olympians retain a certain vitality, thanks to their own splendor and to the art and literature of classical Greece. Late Hellenistic and imperial paganism is important precisely because it helps us to understand better the rise and triumph of Christianity, which shared with its rivals a large currency of common ideas and attitudes. Nilsson underscores both this community and the points of differentiation. The student of Christian beginnings, as well as the classicist, will profit much from this work.

FRANCIS R. WALTON

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The Greek and Latin Literary Texts from Greco-Roman Egypt. (University of Michigan, General Library Publications," No. 8.) By ROGER A. PACK. Ann Arbor: University of Michigan Press, 1952. Pp. x, 105. $3.50.

This volume is meant to replace and not merely supplement the repertory of C. H. Oldfather (*The Greek Literary Texts from Greco-Roman Egypt* [Madison 1923]). The need for a completely new work requires little demonstration; e.g., the present volume contains over 2450 items, compared to the 1167 collected by Oldfather. Pack lists all literary papyri in the broadest sense, including most of those found outside Egypt. For each language there are two separate sequences: fragments identified by author, arranged alphabetically, and adespota, classified according to literary form. This innovation has obvious advantages. Details of classification are logical and easily understood, and cross-references are given when needed. The individual entries contain valuable bibliographies.

Like its predecessor, this will be among the reference works first consulted in many investigations, and few active students of Greek literature will have such limited interests as never to make use of it. It is of course not a final summary of completed work but a starting point for new research. Materials are collected for many more new chapters in ancient literature, and the historian will find here an invaluable aid in studying the diffusion and character of Greek civilization in Egypt during ten centuries.

This work has been so expertly planned and carefully prepared that few suggestions for improvement can be made. A concordance is given of texts listed by Oldfather and reclassified here. However, there is no such aid for a reader checking texts published after 1923 and subsequently identified or reclassified (e.g. nos. 151, 992, 1041). Again, a reader will find no trace of a Latin text such as *PAberdeen* 133, which was until recently regarded as literary. R. Marichal's list of Latin papyri in *Scriptorium* 4 (1950) 116-142 appeared too late to be used. Three of Marichal's texts seem not to be included by Pack: nos. 290, 306 (unpublished), 318. Typist's errors are rare; 2369 for 2368 on page 104 might cause difficulty.

It is fitting that this work should come from Michigan, with its scholarly press and renowned school of papyrology. One may hope that Professor Pack will find it possible to prepare a new edition when one becomes desirable.

J. F. GILLIAM

STATE UNIVERSITY OF IOWA

Greek Poetry for Everyman. By F. L. LUCAS. New York: Macmillan, 1951. Pp. xxxiv, 414. $3.50.

Judged by his own standards, Lucas' success in *Greek Poetry for Everyman* is undeniable; but there is an element of Delphic ambiguity in this triumph. His aim, he explains, was "to combine all the best" of Greek poetry "in a single homogeneous book, with the introductions and notes needed by the non-classical." Homogeneity has been attained: the volume bears throughout the impress of a distinct type of literary cultivation. How we value the achievement depends on our estimate of Lucas' poetic style and critical commentary.

Readers of these versions of poetry from Homer to Paulus Silentiarius will see at once that Lucas has a style, that his translations are "poetry." He composes in rhyme, in rhythms that are distinct to the ear, and in contrast to recent translators he does not shun "poetic" idioms. But the style cannot be dismissed as a return to "Wardour Street." Lucas goes half-way with Yeats: he "will dine at journey's end with Landor," but *not* "with Donne." Following Tennyson and the "classical" Housman, he writes English that is uncluttered, if somewhat pallid.

As might be expected, Lucas is at his best in poems by Alexandrian and later writers, in the more tender verses of earlier lyric poets, or in the Homeric Hymns. (See, for example, Sappho's *Vesper* or Meleager's *Bride of Death*.) Three lines from the *Hymn to Aphrodite* will

indicate the liabilities of this style when used to translate Homer:

> Round her soft throat fair chains of gold glanced fitfully,
> Light from her soft breasts shimmered, like moonlight, strange to see.
> Then passion gripped Anchises. . . .

The insistent throb of the verse and phrases like "passion gripped" will do here, but not in the *Iliad*. Besides, couplets in a "six-foot line based on ballad-metre" offer difficulties in long stretches. Either they fall into the standardized ebb and flow of popular narrative poetry, or they slip into blank verse rhythms surprisingly interrupted by rhyme. Certainly this verse is more attractive than the tired prose of E. V. Rieu; but there is now a much happier alternative in Lattimore's live version.

But the *dulcia vitia* of Lucas' translations are comparatively harmless; the taste displayed in the comments might well corrupt a student who was introduced to Greek literature through such a medium. The masters of this style are Pater and G. Lowes Dickinson in his most Grecian vein. "Lovely," "passionate," and "eternal" appear too often, with an initial effect of intoxication, followed by a sense of triviality. One example may be quoted (p. 6):

> . . . Homer's Aphrodite can be wanton and harmless—but what truth in an embodiment of human passion that were otherwise?

Readers who can accept the elegant pathos of that subjunctive "were" will find in *Greek Poetry for Everyman* the book they have been waiting for.

REUBEN A. BROWER

AMHERST COLLEGE

Elenktik und Maieutik: Drei Abhandlungen zur antiken Psychologie. By MICHAEL LANDMANN. Bonn: H. Bouvier u. Co. Verlag, 1950. Pp. 141. DM 6.

Although psychology as an independent discipline is a modern innovation, ancient thinkers had much to say about the psyche, and there is ample material for those who wish to reconstruct—or construct—an "ancient psychology." The three essays in this book have in common the attempt to show relationships (of similarity or contrast, but rarely of dependence) between methods and ideas of ancient philosophers and those of modern psychologists and psychoanalysts. It is a cautious and sober study, carefully documented for both the ancient and the modern material. Though it frequently labors the obvious and the original results seem slender, there are suggestive points.

In the title-essay, Landmann makes a detailed analysis of the Socratic method, with special emphasis on the central role of not-knowing. This study forms the background for the judgment (in the second excursus, "Die analytische Maieutik") that "Sokratismus" is an important predecessor of psychoanalysis. Both begin with the recognition of ignorance; the "forgotten" knowledge of which Socrates and Plato speak (e.g., in the *Meno*) is comparable to the Freudian "unconscious"; in both methods "recollection" is possible and healthful; and so on.

The second essay ("Der Gedanke des Irrationalen bei Platon") shows the early Plato, though by nature and background disposed the other way, following the Socratic rationalism. Even in the early period, however, as in the *Ion*, he sees the irrational as a source of poetry, in the form of divine possession. And in his middle and late periods, he places more and more reliance on irrational ways to knowledge and forms of knowing. Landmann sees the attitude of Plato as having a social foundation: Socrates' thought is aristocratic in that it emphasizes knowledge, which is the possession of a few, but the underlying rationalism is basically democratic (p. 83). Plato, though, is ultimately faithful to the ideals of his own class, in which birth and tradition are most important.

The third paper is entitled "Theophrast und die Charakterologie." The author finds that the *Characters* is best classified not as poetics or ethics but as a new branch of psychology. The final section, enigmatically entitled "Polyphrenie," has little to do with Theophrastus. Here the author discusses various aspects of character, especially the contradiction between unity and diversity. (A man has only one character, but he may express widely differing characteristics.) Understanding of such phenomena is facilitated, Landmann thinks, by new conceptions of the nature of psychic life according to which "we have not merely to 'realize' a pre-determined self, but only as it comes into actual existence does the self come to be at all" (p. 105).

EDWIN L. MINAR, JR.

DEPAUW UNIVERSITY

Plato's Statesman. Translated by J. B. SKEMP. ("Rare Masterpieces of Philosophy and Science," ed. W. Stark.) New Haven: Yale University Press, 1952. Pp. 244. $4.00.

In addition to a translation of the *Politicus*, Professor Skemp's volume contains three introductory essays: 1) "Historical and Political Questions"; 2) "Philosophical Questions"; 3) "Introduction to the Myth." These essays plus the footnotes takes the place of pages of exposition interposed in the translation, as in the commentaries of Cornford on the *Theaetetus*, *Sophist*, and *Timaeus* and of Hackforth on the *Philebus*.

Although acknowledging indebtedness to the editions of Campbell and Diès and to the instruction of Taylor and Cornford, the author frequently does not follow his predecessors, disagreeing with both Taylor and Grube on Plato's abandonment of the personal rule of philosophers

without the limitation of law, and refusing to equate the historical and Platonic Socrates (Taylor-Burnet).

Professor Skemp dates the composition between 366 and 362 (between Plato's second and third visit to Syracuse), considers the political content as predominating over the philosophical, and presents the unity of the dialogue by discussing the development of Plato's political philosophy, the relation of the *Politicus* to the *Republic* and *Laws*, and the political significance of the myth—to give a cosmic background to politics and to exclude the ideal ruler of the golden age of Kronos from serious consideration in the dialogue. Among the philosophical questions are the criticism and history of the method of Division, the two types of Measurement (which to the author is the most important original philosophical achievement in the *Politicus*), and the nature of Example or Paradeigma.

The translation, based with few exceptions on the text of Burnet, is usually faithful to the thought of the original Greek. At times, however, there is too much freedom in the rendering of basic terminology; *epistêmê*, for example, is translated as "art" (292d) or "knowledge" (292c) or "science" (292b).

Minor blemishes such as misprints and omissions in the index should not detract from the value of the volume. It is pleasing to note that Professor Skemp does not emphasize a "communistic" interpretation of the *Republic* in his discussion of Plato's political thought. We are happy to recommend this book to the specialist in political theory as well as to the classicist.

ROBERT GEORGE HOERBER

WESTMINSTER COLLEGE

The Athens of Demosthenes. By A. H. M. JONES. Cambridge: Cambridge University Press, 1952. Pp. 29. $0.50.

In this inaugural lecture as Professor of Ancient History at Cambridge, delivered in January 1952, Jones concludes from the evidence in the speeches of Demosthenes and contemporary orators that the Athenian war tax (*eisphora*) was not a progressive tax. It was paid by some 6,000 citizens (out of a total number of 21,000) on the assessed value of their property, therefore as a capital levy, not an income tax, with 25 minae as the minimum taxable capital. From the evident reluctance on the part of the Athenians to vote adequate levies of that tax, it can be inferred that both the average assembly and the law courts were attended mainly by the relatively well-to-do citizens.

STANISLAUS AKIELASZEK

FORDHAM UNIVERSITY

Roman Civilization: Selected Readings. Edited with an Introduction and Notes by NAPHTALI LEWIS and MEYER REINHOLD. Vol. I: The Republic. ("Records of Civilization, Sources and Studies," No. 45.) New York: Columbia University Press, 1951. Pp. xi, 544. $5.00.

This is a first-rate source book in English on the Roman Republic; a second volume on the Empire is soon to follow. The material is presented in topical chapters: from the beginnings to 509 B.C.; the conquest and organization of Italy; domestic affairs to 264 B.C.; overseas conquests; the Roman revolution; the administration of the imperial republic abroad and at Rome; society and culture, 264-27 B.C. Lewis and Reinhold properly decided "to exclude snippets, however classic, to avoid duplication of materials from different periods, and to limit markedly technical or rhetorical pieces and purely narrative passages" (p. vii). They have annotated the selections briefly and they have provided bibliographies, chiefly of books in English.

One can have nothing but praise for the thoroughness with which they have searched the sources for their material and for the way in which they have resisted any temptation to present the novel or the picturesque at the expense of the significant. Thus, if the relatively inaccessible *leges* are fully represented, so are such obvious selections as the Verrine orations in substantial excerpts and "All Gaul is divided into three parts." Constitutional and administrative history and religion seem, on the whole, to be treated most fully and satisfactorily, economic and social institutions perhaps slightly less so. Only the intellectual life of Rome, in my judgment, fails to receive adequate consideration; Lucretius, for example, is not represented by a single excerpt.

M. I. FINLEY

NEWARK COLLEGE, RUTGERS UNIVERSITY

The Magistrates of the Roman Republic. By T. ROBERT S. BROUGHTON, with the collaboration of MARCIA L. PATTERSON. Volume I, 509 B.C.-100 B.C. ("Philological Monographs," No. XV, 1.) New York: American Philological Association, 1951. Pp. xix, 578. $7.00.

This volume includes the lists of magistrates and other officials from 509 B.C. to 100 B.C. Under each year appear in order and when known consuls, dictators, masters of horse, censors, praetors, curule and plebeian aediles, the iudex quaestionis, tribunes of the plebs, quaestors, promagistrates, military officers, commissioners, envoys, prefects, and even priests and priestesses. Each entry is supported by the pertinent ancient references. In each case the appropriate article in the *Real-Encyclopädie*, if it has yet appeared, is indicated. There are copious footnotes to discuss divergencies in the tradition both as to names and dates. Volume II, which is soon to be published, will continue the annual lists to 31 B.C. and will include an index of names and careers.

The appearance of this monumental work leads us to wonder how we have managed to work without it. The first volume alone is undoubtedly the most useful book which has appeared for decades for those doing research in Roman Republican history. This reviewer has made almost constant use of it since its publication, and so far has discovered neither misprints nor mistakes. Some scholars will take issue quite properly with certain dates favored by Broughton: for example, he appears to follow Niccolini in omitting a tribunate for Marcus Octavius directly after Gaius Gracchus; and he tentatively places Sp. Thorius, author of an agrarian law, in 111 B.C.; but these are highly controversial matters and in each case the author has indicated clearly the alternatives so that the value of the list is in no way impaired. Any present inconvenience due to a name not appearing where it is expected will, of course, be obviated by the index to be included in the second volume.

In a letter of June 1951 Professor Broughton himself pointed out to me two additions which should be made. I am sure that he would wish these to be publicized. A legate to Egypt should be added for 145-144 B.C. His name is L. Minucius Thermus (*RE* 15 and 63) and the text reference is Joseph. *Contra Apion.* 2.5. In 140 B.C. reference should be made under the praetor Mancinus to the *S.C. de Narthaciensibus*, and the dating of Stählin in *Philologus* 88 (1933) 130-132 is preferred to *SIG*^{3} 674. Professor Broughton, Miss Patterson, and the American Philological Association are to be congratulated for making available a book which will inevitably become a standard reference work for all future Roman historians.

FRANK C. BOURNE

PRINCETON UNIVERSITY

Classical Roman Law. By FRITZ SCHULZ. Oxford: At the Clarendon Press, 1951. Pp. xii, 650. $8.50.

A new book by Professor Fritz Schulz, a leading Romanist and one of the more independent thinkers among the legal historians of our time, is an event which will be greeted with sincere gratitude by everyone interested in Roman law. This eminent scholar, recently honored by a two-volume *Festschrift* on the occasion of his seventieth birthday (*Festschrift Fritz Schulz*, 2 vols.; Weimar: Böhlau, 1951), has been living, far from his native country, for nearly two decades in England, where he continues his scientific activity with a youthful temper, a creative and critical (sometimes perhaps hypercritical) mind, and a masterly domination of the field to which he has devoted a long life of uninterrupted research.

The work under review, a worthy counterpart to his *Prinzipien des römischen Rechts* (Munich 1934; Eng. trans. by Marguerite Wolff, Oxford 1936) and *History of Roman Legal Science* (Oxford 1946), deals exclusively with the Roman private law of the classical period (from Augustus to Diocletian). It is the first time that the word "classical" has appeared in the title of a textbook of Roman law. The book offers, however, much more than the mere classical law, which is quite understandable since one cannot speak simply of classical law without taking into consideration legal institutions and rules which others consider to be classical and which, in the author's opinion, were introduced in later ages. It is therefore not purely accidental that the term "postclassical" is among the most frequent words in the book. Besides, by indicating the sources cited in brackets as in one way or another non-authentic, the author implicitly states what he considers non-classical. Similarly, frequent references to Justinian's law are unavoidable.

The exposition consists of five parts: law of actions (particularly instructive and welcome since civil procedure as such is excluded), law of persons and family, law of succession upon death, law of property (including real securities, *fiducia*, and *pignus* [included between servitudes and possession]), and law of obligations. The work differs from other presentations of Roman law in many respects; especially fascinating are brief, occasional remarks, scattered in passing through the whole work and throwing a new light on certain phenomena in the Roman legal system, remarks which, even when debatable, testify to the originality of the author's thinking.

Professor Schulz's recent work is perfectly printed. The presentation is clear and precise, the language simple and easy, free from empty or florid phraseology. The Index could be made more complete through the insertion of a conspicuous number of entries dealt with in the book. Rather amazing is the lack of an index of sources—all the more so in that an overwhelming majority of texts cited are labeled non-classical, which sometimes is the only explanation of the author's opinion about the non-classicality of a legal norm.

In conclusion, we may say—reserving some further remarks for a forthcoming review in *Seminar*—that Schulz's opus is a remarkable enrichment of the Romanistic literature. It ranks among the best comprehensive treatises of the subject. As a whole, a fascinating and stimulating presentation, a crown on the rich and fruitful activity of the author.

ADOLF BERGER

ÉCOLE LIBRE DES HAUTES ÉTUDES, NEW YORK

Latin Elegiac Verse: A Study of the Metrical Usages of Tibullus, Propertius and Ovid. By MAURICE PLATNAUER. Cambridge: At the University Press, 1951. Pp. viii, 122. $3.00.

This is a valuable book, which will appeal to all who are interested in the Roman elegiac poets, but it will be especially useful to editors of texts who have to solve metrical problems and to those who still like to compose Latin elegiacs. Its conclusions are based on the poems of

Tibullus (1710 lines), Propertius (4008 lines), and Ovid (22,020 lines).

Platnauer discusses the various types of caesura and diaeresis in great detail. He shows, for example, that a weak caesura is rare in the fourth foot of the hexameter; there are only 6% of these lines in Ovid. But the *Consolatio ad Liviam* contains over 10%, and this is one of the arguments against regarding Ovid as the author of the poem (pp. 10 and 118).

There are many questions that writers of Latin verse constantly ask. Can a pentameter, for example, have a tri-syllabic ending? There are only three certain ones in 10,000 pentameters in Ovid (p. 15). Can there be a spondee in the fifth foot of the hexameter? There are very few of these, and most of them involve Greek words of four syllables (p. 39). What sort of word should come at the end of a pentameter? About 80% of all the pentameters end with a substantive or a verb (p. 40); if adjectives occur, it is best that they should be used predicatively (p. 42), and generally they should be necessary rather than ornamental.

When do pentameters have an internal rhyme? Ovid shows this feature in 23% of the lines in *Rem. Am.*, but he often failed to rhyme where he could easily have done so (p. 49). Can a short open vowel stand before sc-, sm-, sp-, st-, or z-? This is extremely rare, but Tibullus writes *potiusque smaragdi*, for example, in 1.1.51 (p. 62). Can a short open vowel occur at the end of the pentameter? There are only 1% of examples in Ovid (p. 64).

How often should elisions occur? "While Catullus has rather more than one elision in every couplet, Ovid, in his earlier poetry, allows himself only a little more than one in every five" (p. 73). Did the elegists (unlike Horace) really prefer to elide the last syllable of *atque*? "There are in all nineteen instances, or possible instances, where unelided *atque* is found" (p. 79), but Platnauer thinks that fifteen of these may be incorrect and probably should be emended. In his article in *CQ* 42 (1948) 91-93, he suggests a reason for this strange preference shown by the elegists.

Are elisions allowed in the second half of the pentameter? They are rare, but Ovid has thirty-four examples of the commonest type, e.g. *desiner(e) esse mea* in *Am.* 2.19.48 (pp. 87-88). Is it really true that the elegists disliked the demonstrative pronoun *is, ea, id*? It is a curious fact that Tibullus and Propertius seldom use these three forms, but Ovid has about forty instances of each of them (p. 116).

This is a careful and scholarly book, which must have involved an immense amount of work. Platnauer gives a useful bibliography and quotes freely in the footnotes from dissertations and articles. The subject is complicated, because some of the conclusions depend on the accuracy of textual emendations, but Platnauer is careful to qualify his statements wherever there is any doubt. He deserves the thanks of all who enjoy reading or writing Latin elegiac verse.

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Macrobius, Commentary on the Dream of Scipio. Translated with an Introduction and Notes by WILLIAM HARRIS STAHL. ("Records of Civilization, Sources and Studies," No. 48.) New York: Columbia University Press, 1952. Pp. xiv, 278; 2 illustr. $4.00.

This volume increases our already great indebtedness to the "Records of Civilization." Macrobius' commentary served, as classicists are well aware, to keep *Scipio's Dream* in circulation during the centuries before Mai discovered the *disiecta membra* of Cicero's *De re publica* in a Vatican palimpsest. But it did much more than this. Together with Chalcidius' translation of Plato's *Timaeus* it helped establish the classical basis of mediaeval cosmology, astronomy, and related mathematical topics. Mediaevalists have long since learned to turn to Macrobius for aid in their *Quellenforschung* in these fields, as they turn to Isidore's *Etymologiae* in others. But Macrobius, like Isidore and other transmitters of classical knowledge to the Middle Ages, was an encyclopaedist, a research man who garnered the wisdom of earlier ages with a keen sense of his readers' needs and limitations; he was not an original or creative writer. This volume has a special value even for those who may still prefer Macrobius' rather crabbed Latin to Professor Stahl's lucid and accurate translation, for it presents the results of a thorough exploration both of Macrobius' sources and of his direct influence on a wide range of later writers.

The scholarly and readable Introduction, judicious and ever-useful notes, and well-constructed index offer a wealth of material that should save much tedious labor for others who are interested in Macrobius' topics. We have, I trust, ceased to despise the contributions of the mediaeval fortunes of classical authors and their ideas to our own understanding of the classics. Classicists should welcome and use such publications as this to increase their appreciation of the influence of Plotinus, Porphyry, and many others in addition to Cicero and his commentator Macrobius.

I have not been able to check the many classical and mediaeval references in Professor Stahl's notes, but they give the impression of the painstaking accuracy one would expect. I must, however, note one serious error, the attribution to Honorius of Autun [*sic*] of the *De philosophia mundi*, a work which Haureau long since identified as that of William of Conches. Since William's notable activities in the scientific studies of the school of Chartres are given due mention in the Introduction, I am sure that this error is not due to ignorance, but to an easily explicable oversight in transcribing notes, since in Migne's edition *De philosophia mundi* is printed among

Honorius' works. Readers should correct this mistake (see notes on pp. 113, 203, 211) without any loss of confidence in the scholarly standards displayed throughout the volume.

EVA MATTHEWS SANFORD

SWEET BRIAR COLLEGE

NOTES AND NEWS

Professor W. E. Gwatkin, Jr., Chairman, Department of Classical Languages and Archaeology, University of Missouri, Columbia, Mo., has announced the establishment, through the generosity of the late Professor Walter Miller, of a new graduate scholarship at the university. The award, to be known as the **Walter Miller Classical Fellowship,** is intended to assist candidates interested in undertaking a program leading to the M. A. degree, and carries a stipend up to $600 a year. Inquiries may be directed to Professor Gwatkin at the address indicated, and applications must be received each year before *March 1.*

Rockford College is again offering to an entering freshman a departmental scholarship in Latin of $1000 ($500 for each of two years). Students who have had two or more years of Latin in high school are eligible to apply; candidates will write an examination testing particularly the ability to read Latin. The examination is given at the candidate's school. The successful candidate is expected to continue her study of Latin for one year but need not elect a major in the field. Applications from promising students are invited and should be filed by *March 1, 1953.* Further information may be obtained from the Director of Admission, Rockford College, Rockford, Illinois.

The Classical Association of the Middle West and South announces two awards: (1) The **Delcamp Greek Scholarship Award** of $500, available to an undergraduate completing work during 1952-1953 for a degree in a duly accredited institution within the CAMWS territory, as an aid towards a Master's degree with a major in Greek, to be begun in 1953-1954. The Master's program may be taken at any acceptable institution, but the institution from which the award is made must be within the territory of the Association. Applicants will fill out the forms to be supplied on request, and will write an examination, to be set by the Association but administered in the applicant's own institution, in Greek sight translation. (2) The **Semple Scholarship Grant** of $250, available to a teacher of Greek or Latin in a secondary school within the CAMWS territory, as an aid towards attending the 1953 Summer Session of the American Academy in Rome. The Grant is made in cooperation with the Academy, which will remit the $100 tuition fee for the winner. Applicants will fill out forms, to be supplied on request. Applications for both awards must be submitted to the Chairman of the Committee on Awards, Professor Charles R. Hart, Emory University, Emory University, Georgia, not later than *January 15, 1953.*

The **New York Classical Club** held its sixty-eighth scholarship examination at New York University on June 13, 1952. The report prepared by Professor Konrad Gries of Queens College, Chairman of the NYCC Committee on Scholarship Awards, shows 109 contestants (the largest since the institution of the Latin Second Year Section in June 1948) from twenty-three public high schools in New York City. First and second prizes, awarded in cash, went to the following: *Latin Second Year,* Irma B. Esrig, Hunter College H. S., $15; Carolyn Besson, Hunter College H. S., $10; *Latin Third Year,* Eric Saunders, James Madison H. S., $50; Donald P. Minassian, Bronx High School of Science, $25; *Latin Fourth Year,* Miriam Dressler, Erasmus Hall H. S., $50; Richard Kanter, Erasmus Hall H. S., $25; *Greek Third Year,* Stuart Gray, Erasmus Hall H. S., $25. In addition, twenty-four book prizes were awarded to students in the Latin Third Year and Fourth Year Sections, and ornamental pins to twenty contestants in Latin Second Year. As announced in the note in our last issue (December 1, 1952, page 46) on the Club's 1952-1953 program, Professor Gries has resigned his Chairmanship and has been succeeded by Dr. Edith F. Claflin, Columbia University.

The **American Name Society,** founded under the auspices of the American Dialect Society at the December 1951 meeting of the Modern Language Association to promote the study of proper and place names, announces the forthcoming first issue of its journal, *Names,* to appear in February 1953. Annual dues to the Society, including subscription to the journal, are $5.00. Further information may be obtained from the Secretary, Professor Erwin G. Gudde, University of California, Berkeley, or Professor Demetrius J. Georgacas, University of Utah, Salt Lake City.

Mr. **Richard H. Walker,** Head, Latin Department, Bronxville Senior High School, Bronxville, N. Y., gives an account of his important work with filmstrips and recordings in the teaching of Latin in an article, "Latin Methods Come of Age," in the October 1952 number of *Audio-Visual Guide.* Offprints may be obtained from Mr. Walker at his home address, 8 Masterton Road, Bronxville, N. Y.

Macmillan & Co. Ltd., London, whose long classical list is well known to American scholars and teachers, announces the establishment, as of July 25, 1952, of **St Martin's Press, Inc.,** with offices at 103 Park Avenue, New York 17, N. Y., to handle the Macmillan list

in the United States. All orders for the publications of Macmillan & Co. Ltd., London, should, accordingly, now be addressed to the new organization at the address indicated.

BOOKS RECEIVED

The following list includes books received since the compilation of the last installment of Professor Casson's RECENT PUBLICATIONS in March 1952 (*CW* 45 [1951/52] 221-223). A bibliography of 1952 titles not previously reported, incorporating material collected by Mr. Mayerson and Professor Akielaszek, and originally announced for publication in December, will be published as a supplement to issue No. 7 (Jan. 26, 1953) to allow the inclusion of all titles brought to our attention through the end of the year. RECENT PUBLICATIONS will be resumed thereafter on a monthly basis.

[Continued from p. 47]

PERRET, JACQUES. *Virgile: L'homme et l'oeuvre.* ("Connaissance des Lettres," No. 33.) Paris: Boivin, 1952. Pp. 190. Frs. 330.

PERRY, BEN EDWIN (ed.). *Aesopica: A Series of Texts Relating to Aesop or Ascribed to Him or Closely Connected with the Literary Tradition That Bears His Name.* Collected and critically edited, in part translated from Oriental languages, with a Commentary and Historical Essay. Vol. I: Greek and Latin Texts. Urbana, Ill.: University of Illinois Press, 1952. Pp. xxiii, 765. $15.00. [Reviewed, *CW* 46 (1952/53) 40-41, by L. A. Post.]

PHARR, CLYDE, in collaboration with THERESA S. DAVIDSON and MARY B. PHARR (trans.). *The Theodosian Code and Novels and the Sirmondian Constitutions.* Translated, with Commentary, Glossary, and Bibliography. With an Introduction by C. DICKERMAN WILLIAMS. ("The Corpus of Roman Law," Vol. I.) Princeton, N. J.: Princeton University Press, 1952. Pp. xxvi, 643; map. $20.00.

PINK, KARL. *The Triumviri Monetales and the Structure of the Coinage of the Roman Republic.* ("Numismatic Studies," No. 7.) New York: American Numismatic Society, 1952. Pp. 78. $4.00.

PISTORIUS, PHILIPPUS VILLIERS. *Plotinus and Neoplatonism: An Introductory Study.* Cambridge: Bowes & Bowes, 1952. Pp. vii, 175. 21*s*.

POHLENZ, M. (ed.). *Plutarchi Moralia.* Vol. VI, fasc. 2. Leipzig: Teubner, 1952. Pp. xii, 224. DM 9 (bound).

RACKHAM, H. (ed. and trans.). *Pliny, Natural History.* Vol. IX: Books 33-35. ("Loeb Classical Library," No. 394.) Cambridge, Mass.: Harvard University Press; London: Heinemann, 1952. Pp. vii, 421. $3.00 (15*s*).

RICHTER, GISELA M. A. *Three Critical Periods in Greek Sculpture.* Lectures delivered at The Dumbarton Oaks Research Library and Collection, 28, 30 March, and 1 April 1949. Oxford: Clarendon Press, 1951. Pp. xi, 86; 142 illustr. $5.00.

ROBINSON, DAVID M. *Excavations at Olynthus.* Part XIV: Terracottas, Lamps, and Coins Found in 1934 and 1938. ("The Johns Hopkins University Studies in Archaeology," No. 39.). Baltimore, Md.: The Johns Hopkins Press; London: Geoffrey Cumberlege, Oxford University Press, 1952. Pp. xx, 533; frontispiece; 174 plates. $25.00.

ROSENHEIM, RICHARD. *The Eternal Drama: A Comprehensive Treatise on the Syngenetic History of Humanity, Dramatics, and Theatre.* New York: Philosophical Library, 1952. Pp. xiii, 303; 16 plates. $6.00.

ROSS, SIR DAVID (ed. and trans.). *The Works of Aristotle, Translated into English under the Editorship of Sir David Ross.* Vol. XII: Select Fragments. Oxford: Clarendon Press, 1952. Pp. xii, 162. $3.00.

ROSTAGNI, AUGUSTO. *Storia della Letteratura Latina.* Vol. I: La Repubblica; Vol. II: L'Impero. Turin: Unione Tipografico-Editrice Torinese, 1949-1952. Pp. xii, 509; 294 illustr.; 12 plates; xvi, 784; 442 illustr.; 12 plates. L. 3800; 6500.

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ROSTOVTZEFF, M. I., and Others. *The Excavations at Dura-Europus.* Preliminary Report of the Ninth Season of Work, 1935-1936, Part III: The Palace of the *Dux Ripae* and the Dolicheneum. New Haven, Conn.: Yale University Press; London: Geoffrey Cumberlege, Oxford University Press, 1952. Pp. xvi, 134; 11 figs. in text; 24 plates. $5.00.

SAUNDERS, DERO A. (ed.). *The Portable Gibbon: The Decline and Fall of the Roman Empire.* With an Introduction. Preface by CHARLES ALEXANDER ROBINSON, JR. ("The Viking Portable Library," No. 60.) New York: Viking Press, 1952. Pp. x, 691. $2.50.

SCHLESINGER, ALFRED C. (ed. and trans.). *Livy.* Vol. XIII: Books 43-45. ("Loeb Classical Library," No. 396.) Cambridge, Mass.: Harvard University Press; London: Heinemann, 1951. Pp. vii, 425; 6 maps. $3.00 (15*s*).

SCHMITT, ALFRED. *Der Buchstabe H im Griechischen.* ("Orbis Antiquus," No. 6.) Münster (Westf.): Aschendorff, 1952. Pp. 51; illustr. DM 2.50.

SCHMITTHENNER, WALTER. *Oktavian und das Testament Cäsars: Eine Untersuchung zu den politischen Anfängen des Augustus.* ("Zetemata," No. 4.) Munich: Beck, 1952. Pp. viii, 95. DM 9.

SCHUHL, PIERRE-MAXIME. *Platon et l'art de son temps (arts plastiques).* ("Bibliothèque de Philosophie Contemporaine.") 2d ed.; Paris: Presses Universitaires de France, 1952. Pp. xxiv, 141. Frs. 600.

SELTMAN, CHARLES. *A Book of Greek Coins.* ("The King Penguin Books," No. 63.) London: Penguin Books, 1952. Pp. 32; 48 plates. $0.95.

SICILIANO, ITALO. *Les origines des Chansons de Geste: Théories et discussions.* Translated from the Italian by P. ANTONETTI. Paris: A. & J. Picard, 1951. Pp. 233. No price stated.

SKEMP, J. B. (trans.). *Plato's Statesman: A Translation of the Politicus of Plato.* With Introductory Essays and Footnotes. ("Rare Masterpieces of Philosophy and Science.") New Haven, Conn.: Yale University Press, 1952. Pp. 224. $4.00. [Reviewed in this issue by R. G. Hoerber.]

STAHL, WILLIAM HARRIS. (trans.). *Macrobius, Commentary on the Dream of Scipio.* With an Introduction and Notes. ("Records of Civilization, Sources and Studies," No. 48.) New York: Columbia University Press, 1952. Pp. xiv, 278; 2 illustr. $4.00. [Reviewed in this issue by E. M. Sanford.]

STILLWELL, RICHARD. *Corinth: Results of Excavations Conducted by the American School of Classical Studies at Athens.* Vol. II: The Theatre. Princeton, N. J.: American School of Classical Studies at Athens, 1952. Pp. xi, 141; 103 illustr.; 8 plates. $10.00.

[To be continued]

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